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# The Musical Journal

SEPTEMBER, 1909.

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Most choirs look forward to their annual treat. Two choirs in Staffordshire were this year deprived of their outing, and the result is they have gone "on strike." The facts are these: St. Martin's and St. Saviour's at Talke are under the same rector, and the two choirs number about eighty members. Owing to insufficient funds, the choir outing had to be abandoned. In former years a whist drive and a dance brought in the wherewithal to provide the treat, but the rector will not now allow these to be held in connection with church affairs. Consequently the choirs sent in their resignation. There may be no harm in whist drives and dances; but we agree with the rector that they are not "expedient" at a church. But surely there are other ways of raising the money, and it seems strange that the rector and his congregation could not, in the interests of peace,

give the choir their annual outing. At the same time it will seem to most people rather childish on the part of the choir to resign for such a reason.

Organists as well as choirs appreciate an occasional recognition of their services, but they do not always get it. We were pleased to note that in a farewell sermon by the Wesleyan minister (Rev. David Young) at Folkestone, he thus spoke of the organist of the church: "We have in our organist a Christian lady, who has worked splendidly at all times in connection with the singing and the music in this church, which had not been behind many other churches. It was not always easy to get on with organists. They were not always anxious about the salvation of souls, and the musical desires of some stood in the way. But he had had great help and kindness from Mrs. Walton all the way through."

Devonshire must be a healthy county for singers to live in. At Wolborough a presentation has lately been made to the Parish Church organist, a position he has held for forty-two years. The aggregate years of service of eleven members of the choir total nearly 350. One member has served thirty-eight years, another thirty-six, and a third thirty-three, whilst the years of service of seven others range from thirty-two to twenty-two. That is a record that will take some beating.

The proposed tour of Dr. Coward's choir, to which we referred last month, will involve an expenditure of over £50,000. The intention is to remain some forty days in Canada, thirty-five days in New Zealand and Australia, and twenty-one days in South Africa. Where, under exceptional circumstances, concerts are necessary on Sunday, the "Messiah" or "Elijah" will be given. Sunday concerts, however, will be avoided as far as possible, and singers having conscientious objections to singing on Sundays will be excused.

We have in these columns often advocated a larger portion of Free Church services being devoted to worship and less to preaching. We believe the people want to take a more audible part in the services and have less done for them. We are glad to observe a minister writing in a contemporary to the same effect. He has been spending his holiday Sundays in visiting various churches. He thinks the worship is too didactic and too much along one line of thought. This is the conclusion he has arrived at: "I have felt more than ever assured that so long as the Free Churches throw the whole burden of prayer upon the minister without any aid from liturgical forms they will never attract the more sensitive and thoughtful people who now hold aloof from their worship. What is really wanted by both the Free and Anglican Church is a new Book of Common

Prayer in which all that is suitable in the old book should be retained, and to which should be added prayers expressive of the gratitude, the contrition, the aspirations of to-day. And no greater service could be rendered to the Free Churches of to-day than the preparation by a competent editor of a Book of Common Prayer which should retain the noblest of the old book, with suitable prayers by the gifted in that direction of every age, and beyond these, litanies filled with the best longings of to-day set in chaste and devotional forms." Opinion as to the value of a liturgical service is very divided. To many it would be a great help; to others it would be quite the reverse. Every congregation would have to decide for itself.

Referring to *Praise*, this minister notes a great change is taking place. He says: "In these vacation Sundays I have heard practically no hymns more than forty or fifty years old. In the Wesleyan church in which I have sometimes worshipped, Charles Wesley's hymns have been conspicuous by their absence. From the Methodist Hymn Book, which contains hundreds of hymns by the Wesleys, I have not heard one bearing that great name sung! And in my whole

vacation I have only heard one hymn by Dr. Watts sung. The actual usage of the Church to-day is of modern hymns, with now and then hymns by the elder writers which have deservedly survived the forgetfulness of their rhymed but uninspired prose." As a natural consequence he suggests that many of the poor hymns bearing honoured names, but which are seldom if ever sung, and when sung leave worshippers unmoved, should be taken out of our hymnals. That is a suggestion worthy of careful consideration.

By the tragic death of Dr. Warwick Jordan, church musicians lose one of their most prominent members. He was a man much respected, and for many years did excellent work. He was a leading light in connection with Gregorian mode of chanting. His sympathies were with the High Church party, but he was not in any way narrow-minded. He attended several of the Nonconformist Choir Union Festivals at the Crystal Palace, and subsequently wrote us letters of warm congratulation on what he had seen and heard. His remains were cremated at Golders Green, and on the following Sunday the Vicar of St. Stephen's, Lewisham, asked for prayers for his soul.

### Passing Notes.

YOUR superior person, in music as in everything else, is rather trying. I am afraid that in music we must include Mr. Fuller Maitland among the superior persons. I put his book about nineteenth century English music and musicians in my bag when I went to the country for a recent week end. I was getting through it rather pleasantly when, at page 99, I came upon this. Mr. Maitland is speaking about "Hymns Ancient and Modern." He continues: "This book brought into world-wide celebrity the name of John Bacchus Dykes, a clerical hymn-tune writer, whose compositions have for many years enjoyed a surprising degree of popularity. Their studied avoidance of all that can be called severity, the sentimentality of the melodies, and the poverty of much of their harmony, are qualities that have appealed—and not in vain—to thousands of worshippers, and to those among the clergy and laity whose leanings are towards the superficially emotional." Now, I am not a blind admirer of Dykes, but I must confess that this sort of thing rouses my wrath. It is the superior person all over. Just think what our Church collections would be like if they were robbed of Dykes' hymn-tunes! Suppose we lost "Nicaea," and "Hollingside," and "Lux Benigna," and "Melita," and "St. Aëlred," and a score or two more? Do you think our congregations would ever take to any substitutes for these world-wide favourites? Somebody once complimented Newman on the popularity of "Lead, Kindly Light." "Ah, yes," he modestly replied, "but the tune is Dykes's." He meant that it

was really Dykes who had popularised the hymn. And how *many* hymns has Dykes not popularised?

Read his Life, and you will see how he looked at the question. Read the following letter to Monk, the editor of "Hymns Ancient and Modern." It was written in 1874: "You and Stainer and Sir Henry [Baker] laughed at me the other day for apologising for setting so many hymns. And I really feel it still to need, if not an apology, at least an explanation. My explanation is simply this: I never think of setting a hymn that is already worthily set, if the tune can be got. That would be mere silly caprice, or vanity, or presumption. But if a hymn does not appear to me worthily set, then I own I am often inclined—I may say sometimes almost *compelled*—to try to do my best for it. I know so well the teaching power of hymns, if they are happily wedded, that I am very anxious to do my best (as far as God is pleased to help me) to add to the number of those useful and felicitous unions. God forbid that I should make these attempts from any unworthy desire to thrust myself forward. I earnestly pray that this motive may never, never actuate me." Read that letter, and then read Mr. Fuller Maitland again, and if you do not join in my protest I shall be surprised. Dykes's tunes may often be "superficially emotional," but so are a very large majority of the people who use them. A composer must provide for popular needs, and so long as he does it without prostituting his art, he is to be commended, not condemned and sneered at.



But I have not done with Mr. Fuller Maitland. A little further on in his book I came upon a chapter headed "Sullivan and Light Music." About the light music I shall say nothing here, though that music has served its purpose admirably, and given pure and innocent enjoyment to millions of people. The following is the passage which concerns us more particularly: "That the man who wrote the concerted pieces of 'The Mikado,' the exquisitely ingenious quartet and vocal variations in 'The Gondoliers,' or the mock-Greek chorus in 'The Grand Duke,' should have brought himself to be acknowledged as the composer of the obviously sentimental 'Lost Chord,' the hymn-tune 'Onward, Christian Soldiers,' or the pointless strains of 'The Absent-minded Beggar,' is hardly credible, and Sullivan's better work will only be appreciated by musicians when these have passed into complete oblivion." This is so staggering that I feel in the position of the Scots cleric who, having made a bad stroke at golf, asked his caddie to "say something strong." Why should the tune for "Onward, Christian Soldiers" pass into oblivion? It is a very good tune—perhaps the best that has ever been written expressly for the hymn. Why should not Sullivan have written it? If Handel had written it, or Haydn, or Beethoven, should we have thought any the less of these great masters? A composer cannot always be writing in the very highest forms. We must have hymn-tunes, and if men like Sullivan condescend to write them, surely it is matter for congratulation and not condemnation. There seems to be something altogether wrong with Mr. Maitland's view of the hymn-tune.

Speaking of Dykes, my friend Mr. T. H. Collinson, the organist of St. Mary's Cathedral, Edinburgh, has many interesting recollections of the composer, with whom he was associated during his years of training under Dr. Armes at Durham Cathedral. Mr. Collinson's recollection of Dykes is that of "a very dear and genial man, of singularly modest and gentle manner, though occasionally absent-minded." Dr. Dykes used to play his own organ at St. Oswald's, Durham, and the congregation were accustomed to see him walk from the pulpit or lectern to the organ stool, and

play over chant or hymn-tune. In speaking of his impressions, Mr. Collinson says that Dykes's dramatic accompaniments were very striking. In the Magnificat, for instance, at the words, "He shall put down the mighty," he would employ full organ to trumpet. In the creed, recited on one tone, his accompaniments were wonderfully impressive, and Mr. Collinson tells how he has himself since that time unceasingly tried, and failed, to reproduce Dykes's tonal changes and contrasts of colour illustrative of the varying moods of the text. All his boldness of accompaniment was, however, mellowed by a deeply devotional spirit, and by a beautiful sense of the fitness of things. That is just what we would expect from what we know of the character and temperament of the man.

The circumstances under which Newman wrote his "Lead, Kindly Light," have often been detailed; but little notice has been taken of the conditions under which Dr. Dykes so materially assisted to immortalise it by writing for it the familiar "Lux Benigna." Dykes was walking down the Strand on his way from St. Paul's to catch the train for Leeds, and it was there, in that surging thoroughfare, that the idea first came into his mind. This is not recorded in his diary, but it is stated by friends who knew him. The first recorded reference to the tune is when he says in his diary under date August 29th, 1865, that he "wrote out" the tune for "Lead, Kindly Light." Personally, I do not care for "Lux Benigna" so much as for certain other tunes from the same hand. I much prefer Dr. Peace's tune, contributed to the old Hymnal of the Church of Scotland, but not reprinted in the "Church Hymnary." Of course Sullivan's is the most musicianly setting, but it is hardly suitable for congregational use. Long years ago when, as a youth, I first heard "Lead, Kindly Light" sung, it was to Purday's unpretentious tune "Sandon," and I fancy that union is still maintained in a great many quarters. "Sandon" seems to have a wonderful effect on the common people. I heard it played in the twilight by the Besses o' the Barn band at the Edinburgh Exhibition last autumn, and it was *twice* *encored*! What would Mr. Fuller Maitland have said?

J. CUTHBERT HADDEN.

## Musical Notes and Queries.

BY ORLANDO A. MANSFIELD, MUS. DOC., UNIVERSITY OF TORONTO; F.R.C.O.;  
L. MUS. L.C.M.; L. MUS. T.C.L.

(Author of "The Student's Harmony," Editor of "The Woolhouse Edition," etc., etc.)

### PALLIDA MORS

Has of late been knocking at many a door in the world of English music. Following close upon the death of Dr. Sawyer, of Brighton, occurred the death of his former pupil, Dr. Botting, in the same town, and at the early age of forty. On the 30th of August came the sad news of the violent death of Dr. Warwick Jordan, who died by his own hand during a fit of

"temporary insanity, brought on by illness." Dr. Jordan was Treasurer of the Royal College of Organists, and for twenty-nine years had been a professor of the organ at the Guildhall School of Music. For forty-three years he had been organist of St. Stephen's, Lewisham, and only recently received a presentation and address from his church in commemoration of his long and faithful service. The deceased musician was



a member of the syndicate running *Musical News*, and he was the Honorary Organist of the London Gregorian Choral Association, a body he was largely instrumental in founding. He was born at Clifton, Bristol, in 1840.

The Royal Irish Academy of Music has also suffered loss by the death of its President, Sir Francis Brady, Bart. Sir Francis is a subject of interest to the readers of these notes, from the fact that he was the great grandson of the Rev. Nicholas Brady (1659-1726), who joined with Nahum Tate (1652-1715), the poet laureate of his day, in producing the metrical version of the Psalms, so popular in the days immediately preceding the English hymnody as inaugurated by Watts and Wesley. Indeed, so popular did this version become that it was bound up with the Prayer Books of the Established Church until within quite recent years. Now it is scarcely known, except by a few selections such as "Ye boundless realms of joy," and "Through all the changing scenes of life." The advent of Nonconformist hymnology was the immediate cause of its decline in favour and its ultimate disuse.

#### PROTECTION AND PIANOS.

An article by F.A.S., in a recent issue of *Musical Opinion*, discusses the influence of Protection upon the English pianoforte trade. The paper is temperate and timely, and I like it none the less because the writer has said all the good things for me which I have hesitated to say hitherto, because my connection with music is professional rather than commercial. F.A.S. uses the *tu quoque* argument to perfection by pointing out that British piano manufacturers clamouring for Protection have themselves used, and are still using, "foreign made actions to such an extent that the making of such actions is almost extinct in this country." Besides, English manufacturers have not set themselves with "technical knowledge coupled with business ability" to provide the class of goods the public demands. Here, undoubtedly, is the crux of the whole matter. In my own case, I have tried almost every English maker I am acquainted with, in order to find the class of piano I prefer; but after all my efforts I am compelled to fill my house with German instruments, or put up with a type of instrument I do not like.

Indeed, it is exactly as F.A.S. puts it. There is a class of English buyers who will always have the best; and if "all English pianos of presumed high grade were really worthy of the position claimed for them, we should not see foreign instruments favoured by acknowledged musical people." The writer's final argument is, practically, unanswerable. He shows that the English pipe organ holds its own. Who would go to France or Germany for a church or concert organ? Therefore, "when the same high standard of excellence distinguishes our pianos as is the case with our organs, we shall have little to fear

from foreigners." As a matter of fact, we have not advanced very much beyond the Shakesperian philosophy of three centuries ago, to the effect that

"naught shall make us rue  
If England to itself do rest but true."

#### MR. J. W. ELLIOTT AND THE HARMONIUM.

The Editor of the *MUSICAL JOURNAL* has already drawn attention to the retirement of Mr. J. W. Elliott, and the fund to be raised for his benefit. But those of my readers who play upon, or are interested in, that useful and long-suffering instrument known as the harmonium should scarcely need to be reminded that in Mr. Elliott they have a friend indeed. His arrangements for the instrument in question are, in my humble opinion, the best before the public. I remember the delight with which, as a small boy, I played through his *Harmonium Treasury* and *Harmonium Album*. Then there are large numbers of very beautifully arranged voluntaries to be found in his collections published by Ashdown and by Novello. I believe Mr. Elliott was, at one time, a public performer on the harmonium. Hence, perhaps, the secret of his successful arrangements, the smoothness, skill, and effect of which are beyond praise.

#### TO RING OR NOT TO RING?

I have in these Notes congratulated the Great Western Railway upon their reduction of the pitch of the whistle of their locomotives to a perfect 5th lower, viz.:—from upper E flat upon the third ledger line above the treble staff, to A flat upon the first ledger line. I have also animadverted more or less severely upon that unfortunate maker of motor cars who has put upon the market vehicles tootling dissonant intervals and other distressing combinations. But the authorities of the Hampstead Garden Suburb have done a comparatively wise thing in restricting the ringing of church bells to five consecutive minutes, and this not before 7-55 a.m. It would be wiser to prohibit the ringing altogether in populous neighbourhoods, or subject the bells to be rung to the approval of a musical expert who would unmercifully condemn some of the hideous noises called bell-ringing which are perpetrated even in some of our principal places of resort. If Nonconformists can come to church in time, without a bell to call them, so can Episcopalians. In these days of aural strain, local authorities should take all possible steps to put down with a firm hand all noise nuisances, ecclesiastical or otherwise.

A Convention of Choirmasters, Schoolmasters, &c., was held in Hanley, on September 9th, 10th, and 11th, when interesting and instructive papers on various subjects were given by Dr. Madeley Richardson, Messrs. Granville Humphreys, J. R. Griffiths, Mus. Bac., L. C. Venables, Thomas Facer, Mrs. Curwen, and others.

## Lines and Spaces.

By J. R. GRIFFITHS, MUS. BAC.

REFERRING to my paragraph in the September issue concerning the need for cheap orchestral parts of standard oratorios, I have received from the publishers of this journal the following interesting letter, written by Mr. Ernest W. Goss, F.R.C.O., A.R.C.M., the organist and choirmaster of Union Street Wesleyan Church, Torquay:—

"Sept. 10th, 1909.

"With reference to the note of Mr. Griffiths in your last issue, *re* the price of orchestral parts of non-copyright oratorios, may I remind your readers of the excellent editions of many of these works published by Messrs. Breitkopf & Haertel, at about one-half of the English price? At my own church we have performed, from time to time, such works as *Messiah*, *Elijah*, *Creation*, *St. Paul*, *Hymn of Praise*, etc., and even now are preparing for a repeat performance of *Elijah*, which would have been impossible except for these parts, as the English parts are too expensive for us to buy; and most of my band being amateurs, . . . we could not have prepared the work in the time allowed for hire. The only difficulty is that the cues are in German, and that sometimes there may be an extra note or so on account of the translation. But with a little care that can easily be overcome.

"Yours faithfully, ERNEST W. GOSS."

I venture to believe this information will be acceptable to many choirs and choral societies, and I am thankful to him for writing on the matter. It would not have occurred to me to go to a German firm for orchestral parts of such well-known and oft-performed oratorios. But is it not a pity that in this oratorio-loving country of ours we have no English publisher with enterprise sufficient to bring out cheap editions of such parts, with English cues, etc.? This is but another instance of the up-to-date methods of Germans. During my recent holiday in Germany, I have noticed more than on previous occasions the resourcefulness of the German people in matters educational; whereas we English people are so terribly conservative nowadays that we only seem to adopt manifest improvements when every other nation has led the way. I wonder how long it will take us before we finally adopt the decimal system of coinage and metric weights and measures!

And yet, in some matters Germany is behind the times. Noticeably is this the case with respect to the choral singing in her Protestant churches. Practically this is precisely in the same position as it was fifty or sixty years after the Reformation. It is true that organs now lead the singing in all the churches, and supply the harmony; but the people still sing in unison, and make no attempt whatever to sing any part other than the melody. And though the different

choral books contain a fairly good number of chorale, the choice is generally confined to thirty or forty of the most popular. Then the tunes are taken at the same slow rate, whether the hymns are joyful or sad. And mostly the organ accompaniment is at the same strength through all the verses. As to expression, it is rarely, if ever, attempted, either by organist or congregation. And interludes are played between the verses, just as they were in England two hundred years ago. Possibly the majority of the worshippers are so accustomed to this style that they feel no necessity for alteration; but a German who had travelled much told me that to him this slow, expressionless singing was a hindrance to his devotion.

\* \* \*

The difference between the congregational singing in Germany and in England made, perhaps, a greater impression on me this year, inasmuch as I was employing my leisure hours in preparing a paper on "The Evolution of the Hymn Tune," a paper which I duly read at the Autumnal Conference of Choirmasters, etc., at Hanley in Staffordshire. Tracing the tune from the Latin use (melody only, and in four-lined staves), and then through the Reformation period (five-lined staves, and rise of harmonized chorale) and the Calvin period, up to Day's first Psalter; noting the rise of clefs, bar-lines, time-signatures, short score; observing the effects of the Commonwealth, and of Watts, and of Methodism; and the gradual use (and in some cases the after dis-use) of triple-time tunes, florid tunes, interludes for organ, adaptations, Sol-fa tune books, Amens, expression marks, etc.: noting all this, I say, I could not help being struck with the great difference between our psalmody and that of Germany. We, as a nation, have pushed forward, and tried this and that, absorbing here, rejecting there, till at last we have a noble heritage of words and tunes reflective of the various phases of church history, and at the same time embodying consistently the latest up-to-date improvements. It was a great step forward when editors of tune books attempted to set tunes in accordance with the spirit of the words, and it is with peculiar interest that I recall the words of Benjamin Jacob—a predecessor of mine as organist to the Surrey Chapel congregation—words which are contained in the preface to his *National Psalmody* (1819):—"An attempt is here made to suit music to the words, and accordingly each psalm, or portion of one, has a tune adapted as nearly to the spirit of it as was judged after attentively considering the prevailing sentiment. Thus a psalm of praise has a tune of dignified cheerfulness and energy; a psalm of prayer, a tune of solemn sweetness and supplication; a psalm of complaint, a tune of plaintive melancholy; and so forth." We have every reason to be proud of the efforts of our predecessors to make our psalmody what it is to-day.

A few weeks ago I was invited to witness a German wedding in a Protestant church. It was the first I had seen, and it was so different to ours that I thought a description of it might interest our readers. It was held at the Frauen Kirche at Memmingen, in Bavaria, a church that dates from pre-Reformation times. Entering the church we found the aisles carpeted just as is the custom with us. But each side the aisle were numerous green shrubs, and on the raised chancel there was a large bank of flowers, while left and right of the communion table were more flowers. On the communion table itself were six huge candles, three on each side, and these were lighted. My companion and I were seated in what we should describe as the choir stalls, and from this point of vantage we could see the whole ceremony distinctly. Soon the organist appeared (the organ was in the west gallery), and with him four brass instrument players. But nothing was played until the whole of the wedding party had arrived. Upon the arrival of the bride she shook hands with all the guests, then took her place between two young ladies. Preceding these were a little boy and girl, and behind were the bridegroom, and the parents and the rest of the wedding party in twos.

When the procession was formed the master of the ceremonies gave a signal to the organist, and immediately the organ and brass instruments started the chorale "Wie schön leuchtet uns der Morgenstern," while the procession slowly wended its way to the chancel. Upon arriving here the M.C. stood by the flower bank, and the ladies turned to the right side of the chancel, and the gentlemen to the left. Here they took their seats, the organist and instrumentalists continuing to play slowly two verses of the aforesaid chorale. Before the end of it, in came the minister in his Lutheran dress, the people all standing to greet him. Then he addressed the wedding party for about fifteen minutes, after which he conducted the short marriage service (the legal portion is conducted separately at the Town Hall). It was a pretty sight as he stooped over the bridal pair at the conclusion and with uplifted hands pronounced the benediction. He afterwards shook hands with the wedding party; then the procession was re-formed, the bridegroom and bride of course walking together, and to the strains of another chorale the party left the church. There was no singing of any kind, and I believe no confetti was thrown. But the whole ceremony was quaintly interesting.

### *Criticism of Short Compositions.*

WE are prepared to give brief criticisms on short compositions sent in for that purpose. The conditions are these:—(1) Not more than one composition must be sent at a time. (2) No MS. can be returned unless a stamped addressed envelope is enclosed. (3) To every MS. must be attached the name and address of the sender and the coupon found in the advertisement columns of the current issue. (4) Compositions (with "Criticism" marked outside the envelope) must be sent to our office, 29, Paternoster Row, London, E.C., by the end of the month.

If desired, a more detailed criticism will be sent by post on payment of one shilling for a tune or chant, or at the rate of one shilling per page (octavo size) for an anthem.

"WORSHIP," a tune to the words "God the Lord is King," is melodious, congregational, and fairly harmonized. We would suggest, however, the removal of the hidden 5th between the bass and alto of bars 1 and 2, and a varied harmonization for the 3rd line. The initial chord should be tonic in preference to submediant; while in the penultimate line a definite modulation to C minor would be preferable to the minor triad on the tonic and the dominant major 9th.

"WALETON," 7.7.7.7., is a carefully harmonized tune with effective part-writing. But the modulation from E minor to C major is not well conducted, and the C sharp in the third line suggests a false relation not saved by an intervening chord. Roots descending a 2nd, as between the 3rd and 4th lines, are seldom good unless the second chord be inverted.

A setting of "When I survey," by W.E., is smooth and effective. The 5ths in the 2nd line could have been avoided with comparative ease; there is a G sharp wanting in the alto of the 3rd line; the first and second lines need more variety of cadence; and the descending leading notes at the close of the 2nd and 4th lines are not vocal in effect.

"THE CALL TO ARMS" is a fine tune for unison work, bold, melodious, and effectively harmonized. But the composer would do well to avoid those slurred

chromatic semitones to one syllable, which militate against breadth and vigorous effect. The D sharp in the tenor of the penultimate line is not good. Why not the diatonic instead of the chromatic triad on the supertonic?

"EVENTIDE," by H.A.C., shows the need of much further study of elementary harmony and part-writing. Consecutives are numerous; while the frequently repeated chords and the limited compass of the melody (especially in the first and second lines) make for monotony. There is an utter absence of modulation, and both second and fourth lines end with full closes in the tonic.

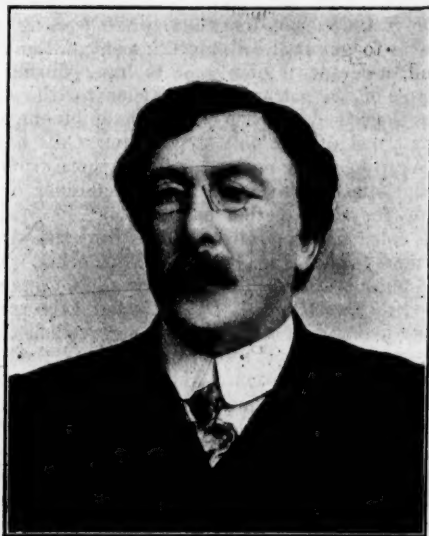
"PRESERVATION," by "Cellist," is an effective and useful tune, containing some interest in harmony and melodic outline. In line 3, the dominant 11th followed by the augmented 6th would be preferable to the repetitions of the latter chord; while in the last bars of the 5th and 7th lines consecutive 5ths and 8ves are saved in appearance (but not in reality) by the use of bye-tones in the first of the two chords between which they would otherwise be apparent.

The composer opens the sanctuary of his soul through his works. They tell us what he has suffered, enjoyed, desired, and regretted; his impressions, whether physical or psychical; his realities or his dreams.



## Mr. Josiah Booth, A.R.A.M.

MANY people are under the impression that it is one of the easiest things possible for a musician to write a hymn tune. It may not be difficult to string a series of chords together which can be sung to a certain metre. But the ability to write a really effective tune—one into which feeling can be put, and which will truly interpret the words to which it is set, is a gift. There are innumerable hymn-tune writers—some who almost always produce excellent compositions, and others who occasionally succeed but frequently fail. Undoubtedly, of the present-day writers of tunes, Mr. Josiah Booth is one of the most successful. He has the gift of writing very effectively, and most of the recently issued hymnals contain a fair proportion of his tunes. It is not far wrong to describe him as the Dr. Dykes of to-day.



MR. JOSIAH BOOTH.

Mr. Booth was born in Coventry in 1852. By reversing two of these figures one hymnal says he was born in 1825, and another makes him quite an old master by stating that he first saw light in 1652! When quite a small boy he was fond of music, and had a very good voice. When only seven years old he took his first Sol-fa certificate. Piano lessons were given him by a lady teacher, but the pupil, young as he was, discovered that the teacher was entirely wrong in her ideas as to time. His parents therefore placed him under Mr. Sims, then organist of St. Michael's Church, Coventry,—a fine old musician who gave the lad a good grounding.

When only a boy young Booth was given to writing music. His grandfather, who was an excellent amateur musician, was to a large extent responsible for this, as he often offered half-a-

crown for the best tune written by his grandchildren. Thus early did the boy begin to write tunes, and before he was ten years old he had a book of some 50 or 60 original tunes, one of these, "Fernshaw," now having a place in the Congregational Church Hymnal. Probably Mr. Booth's present ability as a tune writer is largely owing to the early influence of his grandfather, who would frequently play tunes he thought effective. He was a lover of hymnology, and was always on the look-out for suitable tunes for favourite hymns.

At an early age young Booth became a member of the Baptist Church choir in Coventry. There was no organ, the singing being led by a precentor. Like all choir boys he was up to mischief, a very favourite trick being to alter the pitch of the precentor's pitchpipe when he was not looking, with disastrous results when it was next sounded. Another pastime was to hurry "Arlington" (a tune for which he and others had a special aversion), till it became almost a jig.

Frequent visits to an uncle in Banbury ultimately led to Mr. Booth living for a time in that town, the idea being that as it was near Oxford it would be good for his musical education. When 15 years of age he was offered and accepted the post of organist at Banbury Wesleyan Chapel. He took organ lessons from the organist of the Parish Church, and later from Mr. Frank Spinney. But ere long he decided to go to Dr. Taylor, then organist of New College, Oxford, for lessons in organ playing and composition. For some two years these studies continued, and Mr. Booth is emphatic in saying that he probably owes more to Dr. Taylor than anyone else. The doctor did not write much himself, but he was splendid in pointing out a weak spot in any composition submitted to him. The instruction and experience of these two years have had a great influence on Mr. Booth's career.

A cousin who was at this time in Henry Leslie's choir strongly urged Mr. Booth to move to London, believing that the opportunities for study, and hearing the best music, would be beneficial. After due consideration, Mr. Booth determined to act on that advice, and in 1876 he entered the Royal Academy of Music. For composition he studied under Sir George Macfarren, the then Principal, and the remembrance of those lessons are of the most pleasant kind. For pianoforte he was placed under Mr. Brinley Richards, but owing to the sharp and uncouth reproofs of the master, even when the pupil was doing his best, those lessons were not so much valued. Mr. Booth's sensitive nature resented this kind of teaching, which had a chilling effect upon his playing. Throughout all his work the same sensitiveness has characterized him, accounting probably for his reluctance to appear very often as a public performer on the pianoforte or the organ.

Shortly after coming to London, Mr. Booth joined the Leslie choir as a first bass. For that

choir he wrote *It was a Lover*, which was sung on several occasions. He was one of the singers to go to Paris when the famous choir won the great prize there.

For a time Mr. Booth was pianist to the Borough of Hackney Choral Association (then conducted by Dr. Prout), which was one of the best choral societies in London in those days. The concerts were given in Shoreditch Town Hall, which adjoins the North London railway. The noise of the passing trains was a great nuisance, and occasionally some very humorous incidents occurred. Once during an overture, an engine came along, and its *sh, sh, sh,—sh, sh, sh*,—in perfect time with the orchestra, was ludicrous. After the concert Sir John Stainer remarked to the conductor, "Ah, Prout, if you had to pay for that effect it would cost you a lot." Another time a soprano was singing and an engine whistled two notes which were a perfect echo to two sustained notes of the vocalist. The smile on the face of the audience was great.

In 1877 Mr. Booth was appointed organist and choirmaster at Park Chapel, Crouch End, a position he still holds, with great acceptance to the congregation. He and Dr. Alfred Rowland became connected with the church almost at the same time, and they are still together, the intervening years having been spent in the greatest harmony. Park Chapel without either of them would be a very different place. The choir was not a good one when Mr. Booth first undertook the work, and the organ was very poor. One musical gentleman in the congregation, speaking to Mr. Booth, said, "Young man, you must have a large amount of courage to come here: we never have been musical, and never shall be." In spite of that gloomy outlook, the new organist set to work to improve matters, and excellent results have followed. The church has been enlarged more than once; the old organ was rebuilt and added to, but later a magnificent organ (3-manual and 45 stops), by Willis, was put in, and has added very much to the worship music of the church. Mr. Booth usually plays for about twenty minutes after the Sunday evening service. Probably nothing he plays is more appreciated than his improvisations, which are always exceedingly clever and most interesting.

Mr. Booth and the church are fortunate in having in the congregation a gentleman—Mr. Ambler—whose knowledge of organ construction is, for an amateur, quite unique. This gentleman keeps the engines in good working order; he has carried out the cleaning of the organ when necessary; any defect he has immediately put right; and he has added the necessary action for a 16-ft. stop on the great organ, to be used as a pedal stop. Such a valuable helper must save the church a large sum every year.

The choir consists of 46 regular members, who attend very regularly. But there are 40 "occasional members" who are prepared to take the place of any absentees. The choir have competed twice at the Herts. and Middlesex Competitive Festival at the Alexandra Palace in the Mixed

Voice choir competition of not more than 40 voices. In 1908 they won the first prize, and this year they secured the Challenge Shield given by the *Daily Telegraph*. They also won the second prize in the Madrigal competition. This was very creditable, as they had to compete against thirteen strictly Madrigal choirs.

The issue of the Congregational Church Hymnal in 1887 first brought Mr. Booth prominently before the public. In connection with Dr. Barrett and Dr. E. J. Hopkins he had a good deal to do with the production of that work. About 30 of his tunes made their first appearance in it, and some of them—especially *Commonwealth* to "When wilt Thou save the people?" and *Holy War* to "Christian, dost thou see them?"—caught on immediately and became exceedingly popular. Those competent to judge saw at once that Mr. Booth had a genius for tune-writing. Since then he has continued to give the world many excellent compositions. Tunes appear to suddenly come to his mind, sometimes under peculiar circumstances. For instance, not long ago, while waiting in a queue to get into an entertainment at the West End, a Vesper hymn came to him; during the course of the performance the tune for the words was conceived. When playing golf on one occasion a melody suddenly struck him. Only having a scrap of paper on him, he got a thorn from the hedge, and pricked with this a reminder of the tune for reproduction at home! This year he has collected his published tunes from the various hymnals, and added a few more to them. They are published by Simpkin, Marshall, & Co., under the title *One Hundred Hymn Tunes*. The volume is undoubtedly a collection of very excellent tunes, most of which will sooner or later find their way into larger circulation. Asking Mr. Booth which he likes best of all his tunes, he playfully replied, "I like all my family, which consists of robust and strenuous boys and quiet and tender girls." But clearly he is more touched and moved by a tender, pathetic tune than a bold and vigorous composition.

Although hymn tunes may be Mr. Booth's strong point, he has written several most effective anthems and other things. He writes smoothly, and always melodiously. Being a singer himself he thoroughly understands the Voice, and that has probably helped him no little in writing so successfully for choirs. His principal compositions are as follows:—*Nehemiah*, a cantata (Curwen), *He that dwelleth, Come, ye children, The Lord is my Strength, Fear thou not, Thou crownest the year, Te Deum* in D (Novello & Co.), *The Day of Rest*, cantata for ladies' voices (Novello); *Arm, Soldiers of the Lord* (F. S. Turney); *The Babes in the Wood, Dick Whittington, and The Six Princesses*, three operettas (Curwen); various four-part songs, published by Novello, Boosey, and Metzler; songs, *The Vivandière, The Merry Reaper, Jack's Chum, Sweet and Twenty, There were Ninety and Nine; Everybody's Guide to Music; Lancashire Songs, &c., &c.*

In 1881 Mr. Booth married Miss Clara Geard, second daughter of Thomas Geard, Esq., a pro-

minent member of Park Chapel. Unhappily by the death of Mrs. Booth in 1898, a very bright married life was cut short. The widower was left with four children, two sons and two daughters. The eldest daughter is an artist of exceptional ability, she having taken no less than eleven first-class passes in examinations. Specimens of her work adorn the rooms of Mr. Booth's house, and it is abundantly clear that she is equally good in all styles. The second daughter, Miss Gladys Booth, is a capable soprano singer, and a very

successful teacher of singing. She was Parepa Rosa scholar of the R.A.M., 1904-6, and has since been elected an Associate. Without these two charming daughters to brighten his home, Mr. Booth would be dull indeed.

As a Free Church musician Mr. Booth is well known far and wide, and the churches are indebted to him for having done much to make the worship music interesting and devotional. Although he has already done great things, probably his best work is yet to come.

BROAD NIB.

## Amateur Singing.

WHAT is the essence of the art of singing?

It is the perfect musical expression, *by natural means*, of feelings, emotions, psychical impressions beyond the imperfect rendering of words. Its scope is less intellectual, varied, wide, than that of instrumental music, but it is more akin to nature, and has therefore been more popular ever since the days when Orpheus sang, "and the beasts came round to listen, and the trees bowed down their heads to hear, and even the clouds sailed along more gently and brightly in the sky when he sang, and the stream which ran close to his feet made a softer noise to show how glad his music made it." To make the naturalness and spontaneity which are the essential charm of singing one's ideal, to pursue this ideal from first to last throughout the whole course of study, to let all technical considerations be subservient to it, this is the sure way to that fullest development of individual talent which is all any singer, whatever his capacity, can look for.

The comprehension of what singing should be at once makes clear that without a healthy, normal voice, entire throughout its compass, time and pains will be lost. But given the voice, two forms of art become possible: the cultured and the popular (or uncultured). Why is popular singing so beautiful to listen to wherever the love of singing, conjoined with musical instinct, exists? Because only those sing in whom the existence of a good voice created the physical need for singing, which then becomes the spontaneous musical expression of the simple, universal feelings, embodied in popular songs. How great is the pleasure of listening to a fresh young voice, a little rough or unequal perhaps, but spontaneous and free, in some ballad or folksong sung with simplicity and with that pathos that is sometimes exquisite because purely impulsive! The greatest effects of consummate art often produce no deeper impression. But who does not know those musical entertainments at which one hears amateur singing whose only merit lies in convincing one of the infinite harmoniousness of silence? Between natural singing and the fully cultured there is no *artistic* medium, save deliberate progression from one to the other. The amateur, who with no special vocal gift, no musical instinct, nothing more than "a fondness" for singing and music in general, is unable or unwilling

to submit to serious training, but takes a few lessons and practices in a desultory manner, may be certain that both art and nature are absent from his performance.

But if vocal capacity and musical intelligence (or instinct) are the two essentials of the art of singing, a third factor—technique—is necessary to enable it to achieve its fullest artistic development. Technique is the cultivation of the voice to its greatest possibilities of range, volume, and flexibility, and alone enables it to render the shades of musical and dramatic expression which constitute style. It is, in other words, the science of the vocal causes which produce given artistic effects, and it can only be acquired by persevering work under the best teaching. Singing which might have been excellent is sometimes ruined by aversion to tedious exercises and the desire for immediate production in society. If amateurs only knew how much time they would gain (to say nothing of other advantages) by resolutely devoting themselves to technique at the outset of a course of study, and leaving songs to such time as correct execution becomes really possible! The longer and more exclusively the voice is trained with a sole view to the development of its natural qualities and the correction of its defects, the better.

But no attempt should ever be made to transform it by artificial means into something it was never meant to be and never can be. Artificial emission, artificial registers, all that is unnatural to the extent of causing effort or discomfort, is opposed to good singing. The sure test of good teaching is the ease of the pupil's throat and chest, and the pleasure of his or her ear.

Songs should be exactly suited to the singer's voice and taste, and as genuine art cannot exist without sincerity, it is well to have and to keep to an individual style and bravely put aside that to which one is unable to do justice.

Much might be done, even by amateurs, towards raising the standard of public taste and bringing about a reaction (especially in drawing-rooms) against inferior music. A great proportion of the songs daily published are trash pure and simple. Yet if such songs were not in constant demand their numbers would not be so overwhelming.



## *Music at the Children's Home, Bonner Road, E.*

OF the many institutions in London for providing home, clothing, and education for poor children, the National Children's Home in Bonner Road, near Victoria Park, founded by Dr. Stephenson in 1869, is one of the most prominent. It is maintained by persons of all creeds and sects, but it is managed very largely by the Wesleyan body. Wisely, its doors are open to any needy little one, irrespective of creed. The London Home is regarded as Headquarters, with branches at Edgworth (near Bolton), Birmingham, Farnborough, Isle of Man (Ramsey), Frodsham, Old Bramhope (near Leeds), Leigh-on-Sea, Harpenden, Alverstone, Chipping Norton, Chadlington, Balham, and Hamilton (Canada). The number of children in all these Homes is at present about 2,300, some 350 being at Bonner Road.

For many years Dr. Stephenson was the esteemed Principal, and the best years of his life were devoted to the Institution which he loved so well. Being a lover of music, he encouraged the musical training of the children, and heartily sympathised with the efforts of those responsible for the musical department of the work. A few years ago, Dr. Stephenson retired, and Dr. Gregory, previously Vice-Principal, was promoted. Under his guidance the Institution continues to flourish.

The Children's Home has for many years had a well-deserved reputation for its music. For some fifteen years Mr. F. A. Mann was the Musical Director, and under his capable training great things were done by the choir. Unhappily, six years ago he caught a chill, which developed into pneumonia, and in a few days he passed away, to the great grief of his widow, two daughters, and everyone who came in contact with him. His death was a serious blow to the musical side of the work at Bonner Road. But the

Committee, with much wisdom, decided to offer the vacant post to Mr. Mann's youngest daughter, Miss Edith E. Mann, A.R.A.M., believing she would carry on the good work efficiently. At first she was in some doubt about accepting the offer; but after consultation with her uncle, Dr. Mann, the well-known organist of King's College, Cambridge, she wisely decided to continue her father's good work, and the results have been of the happiest kind. Miss Edith Mann was



MISS EDITH MANN.

(Photograph by Window & Grove, Eaker Street, W.)

trained by her father, and later she entered the Royal Academy of Music, where she remained for seven terms. Her teacher for piano was Mr. Schloesser; for singing, Mr. Frederick King; and for harmony, Messrs. Davenport and Stewart Macpherson. So well-grounded was she before entering the Academy, that she made rapid progress. She practically took her three years' course in two, and obtained the Silver Medal early. The piano was her chief study, and she frequently played concertos with the Academy orchestra at their public performances. Having a splendid memory, she always played

without notes, and even now she rarely uses her music. From a musical standpoint Miss Mann was, therefore, quite capable of undertaking the training of the children. But she has another great qualification, in that she loves the work, and her manner towards and treatment of the children are kindly and sympathetic. She has a smile and a cheery word for them all, and it is delightful to see the little folks run up to her with a loving look on their faces. They readily respond to her every wish. She knows how to gain the love of the children, and having obtained that, she can influence them in many ways.

For the Sunday services, the choir consists of about 20 boys and 20 girls. The services are held in the beautiful chapel attached to the Home. The choir sit

## Ebening Service in C.

Composed by H. F. NICHOLLS.

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### Magnificat.

ORGAN.  
♩ = 120.

*Gt. Diaps. comp. to Sw.*

My soul doth mag - ni - fy the Lord, and my spi-rit hath re - joic-ed in God my  
My soul doth mag - ni - fy the Lord, and my spi-rit hath re - joic-ed in God my  
My soul doth mag - ni - fy the Lord, and my spi-rit hath re - joic-ed in God my  
My soul doth mag - ni - fy the Lord, and my spi-rit hath re - joic-ed in God my

*Add Prin.*

Sa - viour. For He hath re - gard - ed the low - li - ness of  
Sa - viour.  
Sa - viour.  
Sa - viour.

*Sw.*

# EVENING SERVICE IN C.

His hand - maid - en :

For, be - hold from hence - forth all ge - ne - ra - tions shall

For, be - hold from hence - forth all ge - ne - ra - tions shall

*Ch. 8 ft.*

For He that is migh - ty hath mag - ni - fi - ed

For He that is migh - ty hath mag - ni - fi - ed

call . me bless-ed. For He that is migh - ty hath mag - ni - fi - ed

call . me bless-ed. For He that is migh - ty hath mag - ni - fi - ed

*Gt. to 15th & Full Sw. sf*

*p* me ; and ho - ly is His name. *mf* And His

*p* me ; and ho - ly is His name. *mf* And His

*p* me ; and ho - ly is His name. *mf* And His

*p* me ; and ho - ly is His name. *mf* And His

*dim.* *mf* *Ch.*



# EVENING SERVICE IN C.

mer - cy is on them that fear Him through -  
 mer - cy is on them that fear Him through - out all  
 mer - cy is on them that fear Him  
 mer - cy is on them that fear Him through-out all ge - ne -

-out all ge - ne - ra - tions. He hath shew-ed  
 ge - ne - ra - tions, all ge - ne - ra - tions. He hath shew-ed  
 through-out all ge - ne - ra - tions. He hath shew-ed  
 -ra - tions, all ge - ne - ra - tions. He hath shew-ed  
*Gl. coup. to Sw.*

strength with His arm ; He hath scatter'd the proud in the i - ma - gi - na - tion  
 strength with His arm ; He hath scatter'd the proud in the i - ma - gi - na - tion  
 strength with His arm ; He hath scatter'd the proud in the i - ma - gi - na - tion  
 strength with His arm ; He hath scatter'd the proud in the i - ma - gi - na - tion

# EVENING SERVICE IN C.

of their hearts. He hath fill - ed the hun - gry with good things ;

of their hearts. *Slower.*

of their hearts. and the

of their hearts, and the

*Full Sw. (closed).*

(verse.)  
He, re - mem - b'ring His

(verse.)  
He, re - mem - b'ring His

(verse.)  
He, re - mem - b'ring His

rich He hath sent emp - ty a - way. He, re - mem - b'ring His

rich He hath sent emp - ty a - way. He, re - mem - b'ring His

*Gr. Soft Dp.* *rall.* *Sw. to Ob.*  $\text{♩} = 100.$

mer - cy, hath hol - pen His ser - vant Is - ra - el, as He pro-mis-ed to our fore-

mer - cy, hath hol - pen His ser - vant Is - ra - el, as He pro-mis-ed to our fore-

mer - cy, hath hol - pen His ser - vant Is - ra - el, as He pro-mis-ed to our fore-

mer - cy, hath hol - pen His ser - vant Is - ra - el, as He pro-mis-ed to our fore-

EVENING SERVICE IN C.

-fa - thers, A - bra - ham, and his seed for e - - - ver.

FULL.  
Glo-ry be to the

= 120.  
Gt. coup. to Sw. FULL. add Prin.

Fa - ther, and to the Son, and to the Ho - - ly Ghost ; as it

Org. Ped.



# EVENING SERVICE IN C.

was, as it was in the be-gin-ing, is now, and e-ver

was, as it was in the be-gin-ing, is now, and e-ver

was, as it was in the be-gin-ing, is now, and e-ver

was, as it was in the be-gin-ing, is now, and e-ver

shall be, world with-out end, A-men.

shall be, world with-out end, A-men.

shall be, world with-out end, A-men.

shall be, world with-out end, A-men.

*rall. al Fine.* *Full Org.*

## Nunc Dimittis.

$\text{♩} = 92.$  *Sw.*

*p* VOICES IN UNISON.

Lord, now lett-est Thou Thy ser-vant de-part in peace, ac-cord-ing to Thy

*p*

# EVENING SERVICE IN C.

word: For mine eyes have seen Thy sal - va - tion, which

*Gt. Dps.*

Thou hast pre - par - ed be - fore the face of all peo - ple; to be a

*add Prin.*

light to light - en the Gen - tiles, and to be the glo - ry of Thy

*Full Sw. Gt. Gt. to Sw.*

peo - ple Is - ra - el.

*Sw. Gt. ff*

$\text{♩} = 120.$

*Boldly.*

Glo - ry be to the Fa - ther, and to the Son, and

*Sw.*

EVENING SERVICE IN C.

to the Ho - ly Ghost ; as it

*Or. to Str.*

This system contains the first two systems of music. The first system is for voice, with a treble and bass staff. The second system is for piano, with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C).

*cres.*  
was in the be - gin - ing, is now, and e - ver shall be,

This system contains the third and fourth systems of music. The third system is for voice, with a treble and bass staff. The fourth system is for piano, with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C).

*Slower.*  
world with - out end, . . . A . . . men.

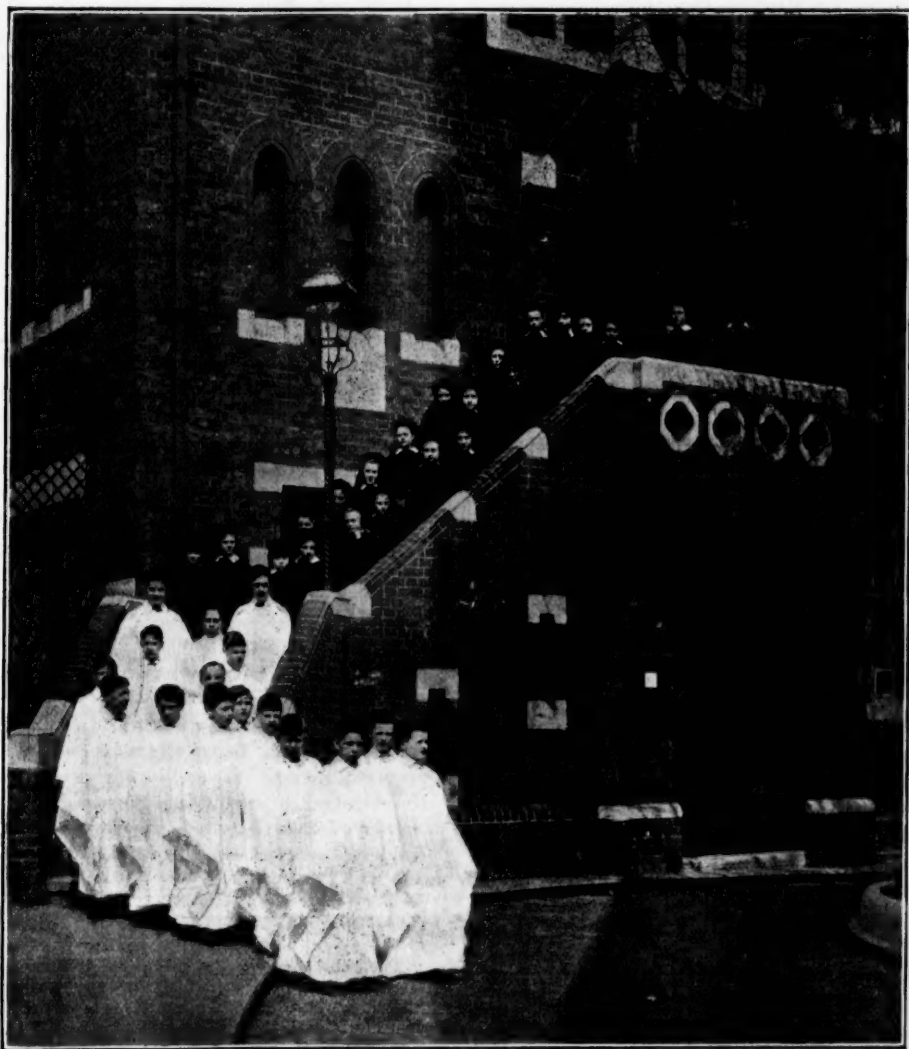
*Slower.* *Full Org.*

This system contains the fifth and sixth systems of music. The fifth system is for voice, with a treble and bass staff. The sixth system is for piano, with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C).



in the stalls, the boys wearing suitable suits, and the girls black gowns with neat purple caps. The service is partly liturgical. The canticles are sung to chants. There is an anthem at each service. The choir meet in their practice-room, near at hand, and then march in procession to their places. The organ is a nice instrument, built originally by Forster & Andrews, but rebuilt and enlarged by Norman & Beard, Ltd.

tours, when special music is sung by the children. Usually the tenors and basses of the regular church choir assist them in the anthems, the copies having been previously sent down. For these tours a piano and other necessary luggage are taken in a pantechicon. Generally the officers and the children are entertained by friends interested in the work. On Sunday, Sept. 5th, Miss Edith Mann and four children visited



With the view of advertising the Home and raising funds, about 26 children, accompanied by Miss Edith Mann, the Choir Sister, and other officers of the Home, go on tour several times during the winter months. The programme consists of choruses, solos, handbell ringing, and musical drill. The children usually attract large and delighted audiences. If possible, an arrangement is made for Sunday services during these

Brighton, and a very hard day's work they put in. In the morning they sang in Dorset Gardens Wesleyan Church; in the afternoon, at the Men's Own, in Norfolk Road Wesleyan Church, and after that to the Sunday School children of the same church; at night, in the Dome, where special services for the people are held every Sunday evening.

A big Festival is held in Queen's Hall, at Christmas

time, every year. For that, a choir of about 500 voices is got together, and an orchestra of some 22 players, Miss Mann conducting. Oratorios, choruses, and *Hear My Prayer*, or a small work of that kind, make up the programme. Dr. Mann presides at the organ on these occasions.

In connection with the 40th anniversary, a special service was recently held in Bow Church, Cheapside, when the children formed the treble and alto parts of the choir. Dr. Mann, of Cambridge, kindly came to London to preside at the organ on this interesting occasion. The anthem was *Hosanna to the Living Lord* (Warwick Jordan). The lessons were read by the Rev. Marshall Hartley and Rev. F. W. Steward. Our picture shows the choir in procession, marching from their church at the Home, the boys wearing the surplices provided for the Bow Church service.

When a child first comes to the Home, if at all likely to be musical, he or she is sent by the Governor to Miss Edith Mann. She tests the voice, and, if approved, the child is taken into the Probationers Choir, which numbers about 40. The fixed daily practices are as follows:—Monday morning, Boys; afternoon, Girls; Tuesday morning, Probationers; afternoon, Solo Children; Wednesday morning and afternoon, Full Choir; Thursday morning, holiday; afternoon, any part that may be necessary; Friday morning, Solo voices; afternoon, Full Choir for following Sunday services; Saturday, holiday. Miss Mann always practises the children with piano. For the school the children are taught Sol-fa, but Miss Mann uses the Staff notation only. The Choir Room is well fitted up with raised seats and desks in front of them. Around the room are numerous cupboards, containing the music. The Library is one that even some cathedrals might envy. There must be many hundreds of anthems, including most of the well-known standard compositions. Besides these, there are part-songs, two-part songs, operettas, cantatas, oratorios, and songs. A word of praise is due to Sister Millicent Whybrow, the Choir Sister, and her choir-boy, who keep this large library in such perfect order.

Several trades are taught in the Home, of which perhaps printing is the most important. Some of the music is printed on the premises, and the monthly magazine, "Highways and Hedges."

The Home is fortunate in all its officers. The present Governor is Mr. E. C. Morgan, evidently the right man in the right place; the Headmaster, Mr. Edgar E. Clements, who very kindly showed us over the school premises.

Brightness reigns supreme in the Home. Teachers and children alike all look perfectly happy and contented. Such an excellent Institution deserves the warm support of the public.

### THE INFLUENCE OF CHORAL SOCIETIES ON MUSIC.

The choral societies of the country are the most potent influence in awakening musical interest. This is a fact. It need not be argued. The man who organizes a community into a choral society is a musical missionary whose influence for good can hardly be overestimated. Awaken musical interest and music study and general musical activity follows. The country owes more to its choral directors than it is willing to admit. But the end is not yet. The obligation is increasing from year to year.

The choral society of trained singers who are also musicians is not so far in the future as we suspect. The expense of such organizations need not terrify. There is always plenty of money to launch any worthy enterprise when public sentiment is strong enough in its favour. Everything, from soup kitchens to canine hospitals, excepting musical organizations, has been endowed. Sooner or later our moneyed friends with gifts to bestow will see that music is equally worthy with other branches of education. When this light dawns, we may expect some important musical developments.

Choral singing is not on the decline. On the contrary, it is improving in quality and increasing in quantity. In the very nature of things this must continue until in every city we shall have one or more societies that will be recognized as organizations of musicians instead of amateurs. That the efforts of every musical director will be towards this end, goes without saying.

## PRIZE COMPETITION.

### RESULT of August Competition.

Prize of £5 5s. for Christmas Anthem.

The anthem sent in by

Mr. J. A. MEALE, F.R.C.O.,

Queen's Hall, Hull,

has been awarded the prize. This anthem will be included in our November issue.

For our October Competition, we offer a prize of a Guinea and a half for a Tune and Chorus for Sunday School Use.

If copyright words are used, permission for use by us and our patrons must be enclosed with MS.

The conditions are as follows:—(1) MSS., marked outside "Competition," must be sent to our office, 29, Paternoster Row, London, E.C., not later than the last day of the month—October 31st. (2) To annual subscribers the competitions are open free; a sixpenny postal order must be enclosed with every MS. sent in by non-subscribers. (3) Each MS. must be marked with a *nom-de-plume*, and must be accompanied by a sealed envelope containing the name and address of the composer. (4) No MS. will be returned unless a stamped addressed envelope is sent for that purpose. Every care will be taken, but we cannot be responsible in case of loss. The result will be announced in our December issue. (5) We reserve the right to withhold the prize if, in our opinion, there is no composition of sufficient merit sent in. (6) Our decision shall be final.

## Choir Training.

A SERIES OF ARTICLES FOR YOUNG CHOIRMASTERS. BY CHAS. JESSOP, F.T.S.C.

## CHAPTER VIII.

### FURTHER EXERCISES. FLATTENING.

PROVIDING sufficient care be taken to change register at right place, the following exercises may now be used by the parts combined.

**Exercise 38.**



*Exercise 39.*



Use each vowel in turn. Keys—Contralto and Bass, G to B $\flat$ ; all voices together, B and C; Soprano and Tenor, D $\flat$  to F. See that there is no straining for the high notes. Tell your singers to *think downwards* when going up. The feeling should be that the notes are being approached from above rather than from below. Listen for a neat stepping from note to note—a *legato* without scooping. The comma indicates a breathing-place. A slight pressure should be made on each note marked with an accent. Begin rather slowly and gradually increase speed; never go so quickly, however, that the notes begin to lack distinctness. When a good speed is attained, some singers may be inclined to take each exercise through in one breath; it is better, however, to insist on a fresh breath being taken at the comma; other exercises are provided for breath management, the object here is flexibility. There should be no pause—no disturbing of the time to take breath. What is called a "half-breath" is all that is required. This can be taken without any feeling at the throat as of drawing in air. A quick pressing out of the ribs by the lung muscles will draw in quite sufficient air for the completion of the exercise, and leave some to spare. The quick taking

of half-breaths in this way is worth spending a little time over, in order to acquire the ability to take them with facility and neatness. The effort need not occupy more than a quarter-of-a-beat. Some of the long Handelian runs which soloists apparently sing in one breath are very seldom so taken. One, or perhaps two, half-breaths in the course of a run are often taken, but so neatly timed and managed that every listener is, quite prepared to swear that the whole run has been sung without any renewal of the breath supply.

The blend of voices when singing in parts should now receive attention. For this, some slow moving chordal progressions like the following should be used.

*Exercise 40.*—Keys D to G.



*Exercise 41.*—Keys C to F.



*Exercise 42.*—Keys B $\flat$  to E $\flat$ .





The above three exercises are here given in the tonic minor keys.

*Exercise 43.*

*Exercise 44.*

*Exercise 45.*

These should be taken unaccompanied, and sung at first quite softly and well sustained, the singers listening while singing, and endeavouring to make the blend as smooth as possible and the intonation perfect. Now and again the force may be increased, but a *perfect blend* should always be the object in these exercises.

Whenever during a rehearsal things seem to be going flat, and there is a general lack of interest in the work, it will be worth while to turn to these exercises. Flattening is a thing that can be cured, even on a wet or foggy night, if only you go the right way about it. Begin to attack it at once. Give attention to breathing. Impress upon your singers that it only requires an effort of the will. If they make up their minds to overcome the tendency it can be done.

Unfavourable atmospheric conditions induce flattening because of the depressing effect they have on one's spirits, and the choirmaster should make it his business to strive to counteract this influence by any means that may suggest them-

selves. Here are some: Be present yourself early, and see that the rehearsal room is made warm and comfortable, with the music laid ready for use. Be ready with a cheery word for every member of the choir. Let them see that *you*, at any rate, are not depressed by the weather, and that you do not intend the rehearsal to be spoilt by it. Begin with a few deep breathing exercises, these always have a good effect. Follow with a few voice exercises, like Nos. 11 to 14, lightly sung. If your accompanist is smart, and has made himself familiar with the key progressions given in Chapter IV., the practice of these can be made quite interesting. The members should, of course, know them from memory, and be able to sing any one that may be called for. Then take two or three of the chordal exercises, 40-45.

Some choirmasters may be troubled with a case of "chronic flatness"—an individual voice that will persistently sing flat whatever the climatic conditions may be. No amount of enthusiasm or efforts to dispel inertia seem to "lift" the voice, and it is a continual source of annoyance, not only to the choirmaster but to all the choir members—especially to those sitting near. Such cases can only be dealt with individually. The cause may be a defective ear, in which case there is no cure, and it would be far better for the welfare of the choir if the member could be induced to direct his energies into other channels—join some other branch of the church's work where his efforts would be appreciated, and result in good and useful work being done. There is plenty of room for non-singers in the work of a healthy church, and if the heart is in tune it will not matter how the voice is in other departments than the choir.

But I am quite convinced that incurable cases are very rare indeed. I once had as a pupil a Church of England clergyman, whose ear was so bad that on the occasion of his first lesson he made no less than a dozen attempts to strike a given note before succeeding, and when he had found the note had the utmost difficulty in sticking to it while intoning. At the end of six months he had entirely overcome his unfortunate tendency, and could intone the whole service without showing the least trace of faulty intonation. He also developed a singing voice of fair quality, although he had previously been quite unable to sing without getting hopelessly out of tune. The intent—the determination to sing in tune, is the prime necessity. This, with properly directed effort, will invariably succeed. Of course, a choirmaster cannot be expected to undertake private tuition and the training individually of the voices of his choir. This is the work of the professional voice trainer.

Dr. Walford Davies relates an incident of what he calls his "young and foolish" days. He had in his choir a splendid solo boy, who sang persistently flat. In common with what many other people imagined, he thought the difficulty of surmounting that flatness, which seemed constitutional, was colossal; but the boy was so good in most respects that on one practice day he said to

the chorister, "I will give you a sovereign if you will get rid of that flatness." The sovereign went in a surprisingly short time, and the cure was effected. Dr. Davies says he received the full value of that sovereign in learning, in one persistent and apparently chronic case, how easy it was to cure the "disease" of flattening.

(TO BE CONTINUED).

## THE Nonconformist Choir Union

*President:* MR. E. MINSHALL.

*Chairman of Committee:* MR. T. R. CROGER.

*Conductor:* MR. FRANK IDLE, A.R.A.M.

*Organist:* MR. J. A. MEALE, F.R.C.O.

*Secretary:* MR. BERRIDGE, 24, Wallingford Avenue,  
North Kensington, London, W.

### NORTH LONDON BRANCH.

On the evening of September 7th, a meeting of representatives from North London Choirs was held at Harringay Congregational Church, to consider a proposal which had been made to form an association of North London choirs affiliated with the Nonconformist Choir Union, with a view to giving a repetition of the Festival music during the winter. Mr. Berridge was in the chair, and letters of encouragement were read from Messrs. E. Minshall, Frank Idle, Fountain Meen, Fred Meen, and many choirmasters in the neighbourhood. The meeting was well attended, and after an interesting discussion the following resolution was carried unanimously:—"That an Association of Nonconformist Choirs of North London be formed, to be called the North London Branch of the Nonconformist Choir Union, the main object of the Association being to encourage, stimulate, and improve wherever possible the musical services in our Nonconformist churches. That arrangements be made for a grand Concert to be given in some suitable building, the programme for such Concert to consist principally of a repetition of the Crystal Palace selection."

The following officers were appointed:—President, Mr. E. Minshall. Treasurer, Mr. A. Berridge. Committee—Mr. F. T. Bean, Harringay Congregational Church; Mr. Buckley, Ferme Park Baptist; Mr. Farquharson, Raleigh Memorial, Stoke Newington; Mr. Smerdon, Kentish Town Congregational; Mr. Webb, Tottenham High Cross Congregational. Hon. Secretary, Mr. W. E. Bryant.

It was decided to invite Mr. Frank Idle to act as Conductor, but in case he should not be able to accept the post, Mr. C. Rowley was appointed.

The arrangements for the Concert were left in the hands of the Committee, with the recommendation that the date should, if possible, be about the end of November. Choirs willing to assist in the concert should communicate with Mr. Bryant, at 21, Campdale Road, Tufnell Park, N.

The meeting closed with a vote of thanks to the pastor and deacons of the Harringay Church, for allowing the use of the Lecture Hall; and also to Mr. A. Berridge for acting as chairman, and for his experienced help and encouragement.

### BRADFORD BRANCH.

The Bradford Nonconformist Choir Union promises to be a strong and vigorous musical force. In response to a circular sent to every Free Church Choir in the

city, a preliminary meeting was held in the Mechanics' Institute, on June 28th. After careful discussion, and a brief explanation of the working of the Leeds N.C.U. by Mr. J. W. Broadbent, the Leeds secretary, it was unanimously resolved to form a Union, and an executive (*pro tem.*) was appointed to draft rules, &c. This executive met the same week, July 2nd, and drew up rules similar to those in force in Leeds and London. These rules were adopted at a full Council meeting on July 16th, and the following officers were appointed:—President, W. A. Whitehead, Esq., J.P. Vice-Presidents—Alfred Ayrton, Esq., John A. Guy, Esq., Alfred E. Hutton, Esq., M.P., Percy Illingworth, Esq., M.P., E. J. Smith, Esq. Treasurer, Mr. Eli Kenyon. Secretary, Mr. Jno. A. Midgley, 114, Arncliffe Terrace, Bradford. Chairman of Executive, Mr. John Judson. Conductor, Mr. Alfred Shepherd. Deputy-Conductor, Mr. Lloyd Ashton. Organist, Mr. Laurence S. Hirst, F.R.C.O. Twenty-six choirs, representing over 500 voices, have already affiliated with the Union.

The Festival will be held in St. George's Hall (the largest in Bradford), on Monday, Feb. 21st, 1910. Programme—"Arise, shine" (Sir Charles Stanford), "The strain upraise" (Nichol), "Abide with me" (Arthur Pearson), specially written for the Festival at the request of the Council, "Hear my prayer" (Mendelssohn), "Be not afraid" (Mendelssohn), "Whoso dwelleth" (W. H. Griffiths), "Martyrs of the Arena" (L. de Rille), "There is beauty" (Goss), "Now let us make the welkin ring" (Hatton), "Autumn Song" (Pearson). The whole scheme is being taken up enthusiastically, and the music is now in rehearsal.

## THE Free Church Musicians' Union.

*President:* DR. ORLANDO A. MANSFIELD.

*Treasurer:* MR. J. E. LEAH, F.R.C.O.

*Sec.:* MR. H. F. NICHOLLS, A.R.C.O., Newport, Mon.

THE first meeting of the season in the London Centre was held on Sept. 28th, when an address was to be given by Mr. W. C. Webb, F.R.C.O., on "Music: its Place and Purpose in Public Worship." This was too late to comment upon in the present issue.

Mr. Harry Evans, F.R.C.O., has promised to visit the Newcastle Centre on October 23rd, and will give an address on "Competitions and Choirs."

Mr. E. T. Davies, F.R.C.O., will attend on October 28th at the Swansea Centre meeting, and address the members.

A meeting was held at the Castle Gate Congregational Church, Nottingham, on September 21st, in the interests of the Union. Mr. F. W. Christall, A.R.C.O., presided, and addresses were given by Messrs. E. M. Barber, L.R.A.M., and Herbert Richards, F.R.C.O.

Various other arrangements are being made in the different Centres, and programmes drawn up for the coming season.

Members are reminded of the Annual Dinner, in London, on November 6th. Tickets, 4s. 6d. each, may be had from the General Secretary.

Any friends having books on music, or bound volumes of organ music, anthems, &c., which they can spare from their private collection, are invited to correspond with either of the District Secretaries, Librarians, or the General Secretary, who would gladly receive them for the Library Scheme of the Union.

## Echoes from the Churches.

*Anthems or Part-Songs from our Publishers' Catalogue, to the value of three shillings and sixpence (marked price), will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The prize this month is awarded to Mr. T. LEAVER.*

### METROPOLITAN.

**ENFIELD.**—Mr. Paul E. Swinstead, B.A., has been appointed organist and choirmaster at the Presbyterian Church.

**ISLINGTON.**—The augmented choir of Caledonian Road Congregational Church gave a very successful rendering of the following four anthems, on Sunday evening, September 19th, at the Harvest Thanksgiving Services:—"Sing to the Lord of Harvest" (*Maunder*), "Ye shall dwell in the land" (*J. Stainer*), "Father of Mercies, God of Love" (*J. E. West*), "Praise the Lord, O Jerusalem" (*E. V. Hall*). Miss Ethel Turk gave an excellent interpretation of Haydn's "With Verdure Clad," and was joined by Miss Mabel Turk in the duet, "O, Lovely Peace." Mr. Fred. J. Middleton, Organist and Choirmaster, presided at the organ.

**STRAND.**—The West London Mission has reorganized its orchestra, and on September 12th Mr. Edward O'Brien, who for nine years has led the orchestra, conducted it for the last time at the Lyceum Theatre. Mr. O'Brien has done good service in the musical part of the Mission, and his work is highly appreciated. More amateur players are to be secured for the orchestra, which will be under the charge of Mr. Maengwyn Davies, who will also lead his London Men's Choir at the Sunday night service. From 6.30 to 7 the orchestra and men's choir will play and sing.

### PROVINCIAL.

**BESSES, NR. MANCHESTER.**—The Harvest Thanksgiving services were held in the Congregational Church, on Sunday, the 12th September, the preacher, morning and evening, being W. T. Postlethwaite, Esq., LL.B., barrister-at-law, of Swinton. Appropriate hymns were sung to well-known tunes, and the choir, under the direction of Mr. Leaver, sang the following selection of music:—Morning: Introit, "Lord of all power and might" (E. Minshall), The Lord's Prayer (F. A. Challinor, Mus. Bac.), Anthem, "Praise ye the Lord for His goodness" (G. M. Garrett, Mus. Doc.), Offertory Sentence, "He that soweth little" (Barnby). Evening: Introit (unaccompanied), "O come, let us worship" (Chas. Darnton), The Lord's Prayer (J. H. Maunder), Anthem, "Ye shall go out with joy" (Barnby), General Thanksgiving (John Naylor, Mus. Doc.), Vesper (unaccompanied), "Humbly on our knees" (W. H. Maxfield, Mus. Bac.) The music was given with all the care and effect that pertain to this church, the unaccompanied pieces being particularly well rendered. The congregations were large, and the singing of the hymns was inspiring. It is pleasing to note that the interest in this festival is well maintained. The church was beautifully decorated, and the collections amount to more than last year's.

**BRADFORD.**—An excellent rendering of a new Harvest Cantata, *Ruth* (J. S. Witty), was given on September 19th, in Heaton Road Primitive Methodist Chapel. The principals were Miss Carrie Birkbeck, Mrs. Geo. Pennington, and Mr. Alfred Wood. The choir was an amalgamation of three local choirs. The composer, Mr. John S. Witty, conducted, and is to be congratulated on the fine rendering of his cantata. Principals and chorus acquitted themselves well. There was a large attendance.

Mr. F. W. Nicholson, who died last month, was a well-known organ builder and organist. He was the first organist at Idle Wesleyan Chapel, and later on sub-organist at Eastbrook Chapel, Bradford; and for eight years he played the organ at Eccleshill Wesleyan Chapel.

**CHELSTON, near TORQUAY.**—A new two-manual organ, built by Mr. Osmond, of Taunton, to the specification of Dr. Mansfield, F.R.C.O., and Mr. E. W. Goss, F.R.C.O., was opened in the new Wesleyan Church, on September 15th. After a dedicatory service, the new instrument was opened with a silver key (the gift of the builder), by Mrs. Cudlipp. The afternoon recital was given by Dr. Mansfield, Mrs. Mansfield being the vocalist; while the evening recital was given by Mr. Goss, assisted by the united choirs of the Chelston and Union Street Wesleyan Churches. Both performances were largely attended and greatly appreciated.

**DONCASTER.**—Mr. Percy H. Bligh has been appointed choirmaster at Hall Gate Congregational Church.

**DOWLAIS.**—Mr. T. D. Morgan, the honorary organist of Gwernllwyn Congregational Church, has been presented by the congregation with a silver tea and coffee service, on his marriage.

**HALIFAX.**—A new organ in West Vale Baptist Church was opened on September 12th.

**HOOLEY HILL.**—An open-air Musical Festival was held in connection with the United Methodist Church. The Chapel choir and the Sunday School choir led the singing.

**KENDAL.**—Madame Strathearn, A.R.A.M., has been singing at the Wesleyan Church with great effect. She gave an address on "How I obeyed the Voice of God."

**LEEDS.**—In connection with the Harvest Services, on September 19th, in Jubilee Primitive Methodist Chapel, *Ruth*, a cantata by John S. Witty, was rendered. The principals, Mrs. Cheveley (Ruth), Miss Fawcett (Naomi), and Mr. H. Scott (Boaz), sang exceedingly well. If any distinction should be made, the artistic singing of Mrs. Cheveley was specially noteworthy. The choruses were sung nicely and with considerable attention to light and shade.

On September 19th, a good rendering of Haydn's *Creation* was given in the Beckett Street United Methodist Church, by an augmented choir of some 60 voices. The soloists, Mrs. Sproston, Soprano, Mr. S. Parkes Wade, Tenor, and Mr. Arthur Brown, Bass, sang brilliantly—indeed the whole performance was one of the best ever given in the Church. "The Marvellous Work" and "The Heavens are telling," were the outstanding numbers; the climax in the latter number being specially effective. The precision of attack was good. The conductor, Mr. J. W. Coutts, deserves a warm word of praise upon such a successful performance. Mr. Walter Frisby, the organist for the occasion, accompanied with good taste.

**MANCHESTER.**—A performance of *The Home at Bethany* (Arthur Berridge) was given with great success on September 12th, in the Free Trade Hall.



Principals, Miss Florence Egerton, Miss Emily Thomas, Mr. Wentworth Minty, and Mr. H. Hartley. Organist, Mr. W. H. Ellwood. The conductor, Mr. John Ellwood, was warmly congratulated at the close of an excellent performance; the chairman, Rev. S. F. Collier, also expressing his pleasure in the rendering of the work. The work is to be repeated in October.

NOTTINGHAM.—The fine new organ in Wesley Church, Broad Street, was opened by a recital by Mr. Goss-Custard.

REETH.—The Congregational Church Prize Choir and Prize Quartet have again been winning fresh laurels. On the 1st ult. these were successful in carrying off three first prizes for anthem, glee, and quartet, at the musical contest held in connection with the Reeth and District Agricultural Shows, making a total of eight prizes within the last six months.

TORQUAY.—Harvest Festival Services were held in Belgrave Church, on Sunday, September 19th, when special sermons were preached by the Rev. J. Charteris Johnston, and collections were taken on behalf of the Devon Congregational Union. The church was tastefully decorated by the choir, who also contributed special music. The anthems for the morning service were *Spohr's* "God, Thou art great," and *Hollins'* "The earth is the Lord's," and in the evening, *Dr. Mansfield's* "Thou shalt bless the Lord thy God," and *Macfarren's* "The Lord is my Shepherd." *Stainer's* "Sevenfold Amen" was sung at the close of each service, and after the evening service, *Minshall's* Vesper in E flat. The singing, under the direction of Dr. Mansfield, was remarkable for great taste and expression. After the evening service, Dr. Mansfield gave a special organ recital of music appropriate to a Harvest Festival, his effective manipulation of the fine four-manual organ being followed with the most rapt attention by a crowded congregation.

U. S. A.—The feature of the Musical Festival on August 17th, in the Auditorium, Pitman Grove, New Jersey, was the rendering of Arthur Berridge's cantata, *The Prodigal Son*. Principals, Mrs. Corinne Wiest Anthony, Mrs. Elsie Baker-Linn, Mr. Chas. E. Hammond, and Dr. George Anthony, were supported by a large chorus, and a brilliant rendering was given under the baton of Mr. J. Lincoln Hall, Musical Director. The cantata was highly appreciated by an audience of 1,500.

## Recital Programmes.

CHELSTON.—In Wesleyan Church, by Mr. Ernest W. Goss, A.R.C.M., F.R.C.O.:—

Postlude in D	Henry Smart
Melody in C	J. E. West
Fantasia de Concert "O Sanctissima"	Luz
Grand Offertoire in F	G. F. Vincent
Caprice in B flat	Herbert Botting
Fantasia in F minor and major	Freyer
Pastorale in F	Hollins
March for a Church Festival	W. T. Best

CHELSTON.—In Wesleyan Church, by Dr. Orlando A. Mansfield:—

Festal March in C, Op. 80	J. Baptiste Calkin
Andante in F minor	Antonio Diana
Offertoire in F	Lefebure-Wely
Con Moto Moderato in C, Op. 6	O. A. Mansfield
Pastorale in G	Gustav Merkel
Offertoire in D	Edouard Batiste
Sonata in D minor, Op. 65, No. 6	Mendelssohn
Chant sans Paroles, No. 2, in D	Henry Hackett, F.R.C.O.
Concert Allegro in G, Op. 4	Purcell J. Mansfield, F.R.C.O.

PRETORIA.—In Wesley Church, by Mr. H. Newbould, Mus. Bac., F.R.C.O.:—

Sonata, No. 5	Mendelssohn
Canzonetta	Mendelssohn
Fantasia and Fugue in G minor	Bach
Lieder Ohne Worte	Mendelssohn
a. No. 20.	b. No. 19.
Overture in E minor	Morandi
Cantilène in A minor	Salome
Fiat Lux	Dubois
In Paradisium	Dubois
Pastorale in D	Wolstenholme

ST. LEONARDS-ON-SEA.—In Wesleyan Church, Norman Road, by Mr. A. H. Fullbrook:—

Toccata and Fugue in D minor	Bach
A Song of Dawn	C. Vincent
Prelude in C sharp minor	Rachmaninoff
Jerusalem the Golden (with variations)	Spark
Death of Ase ("Peer Gynt Suite")	Grieg
In the Hall of the Mountain King ("Peer Gynt Suite")	Grieg
Sunset Melody	C. Vincent
Salut d'Amour	Elgar
Traumeri	Schumann
Offertoire in G	Wely
Hallelujah Chorus ("Messiah")	Handel

TORQUAY.—In Belgrave Church, by Dr. Orlando A. Mansfield:—

Harvest Thanksgiving March, Op. 85, in C	J. Baptiste Calkin
Allegretto Grazioso in F, Op. 19	Dr. Mansfield
Selections from the "Hymn of Praise" (Lobgesang)	Mendelssohn
Scène Pastorale (The Storm)	Edwin M. Lott, Mus. Doc.
Shepherd's Song, Op. 88, No. 2	Gustav Merkel
Pastorale Fantastique in C, Op. 5	Purcell J. Mansfield, F.R.C.O., &c.
Chorus, "The Heavens are telling" (Creation)	Haydn

TUNBRIDGE WELLS.—In Mount Pleasant Congregational Church, by Mr. Sidney Coote:—

Introduction and Allegro	Bache
Meditation	S. S. Wesley
Prelude in C minor	Rheinberger
Hymne Celeste	Grey
Lieder Ohne Worte	Mendelssohn
a. No. 44.	b. No. 27.
Les Contemplations	Ascher
Prelude and Fugue on "Rockingham"	Marchant
Andante in F	Smart
Salut d'Amour	Elgar
Cujus Animam ("Stabat Mater")	Rossini
Traumeri	Schumann

## Staccato Notes.

Dr. C. W. Pearce is writing a Life of the late Dr. E. H. Turpin.

M. Jean Lassalle, the famous operatic baritone, died in Paris on the 7th ult.

M. Saint-Saëns wrote the music for Sir H. Beerbohm Tree's new play, "False Gods."

The London Church Choir Association will hold its annual Festival, in St. Paul's Cathedral, on Nov. 18th.

An "Old English Suite," by Mr. Granville Bantock, and a "Dance Rhapsody," by Mr. Frederick Delius, were well received at the Hereford Festival.

Mr. Gurlitz sued Kubelik, at Dunedin, for £3000 damages for failure to fulfil a contract for an Australasian tour. The plaintiff was awarded £1250 damages.

The Caruso concert at the Albert Hall, on September 18th, was a great success. It is stated that about £2000 was turned away from the doors. Caruso gave no less than five encores.

On September 8th, Dr. Walford Davies had two new works publicly performed for the first time, viz: "Solemn Melody," for organ and strings, at the Promenade Concerts, and "Noble Numbers," at the Hereford Festival. The former was a distinct success, but the latter—which is clever, and for the most part very difficult—is hardly up to the standard of some of his former works.

The Sunday League, in addition to concerts at Queen's Hall, have arranged to give "Sunday Evenings for the People" at sixteen theatres and halls during the coming winter. By means of concerts given last season, the League was able to assist several deserving charities, sums of one hundred guineas being handed over to Sir William Treloar's Crippled Children's Christmas Hamper Fund and the Referee Children's Dinner Fund, £60 to the Brixton Dispensary, £48 to the Mount Vernon Hospital, £46 to the Great Northern Central Hospital, and £30 to the Orphanage for Children of Musicians.

The musical authorities at Brighton, encouraged by their previous success, have now secured the co-operation of the Eastbourne and Hastings Choral Society, and a Festival will be held by the joint forces, in Brighton, on February 2nd, 3rd, and 4th next, under the able guidance of Mr. Joseph Sainton. The scheme for the Festival is liberal. It opens with "Samson and Delilah," with Madame Kirkby Lunn and Mr. John Coates in the title parts. Mr. Coleridge Taylor is responsible for a short new work, "Endymion's Dream," and there are to be Wagner selections, Stanford's "Ode to Discord" and "Songs of the Sea," while Verdi's immortal "Requiem" is also included.

## New Music.

STAINER & BELL, LTD., 28, BERNERS STREET, W.

*To Daffodils.* Part Song, by Rev. H. Whittaker. 3d.—The composer has ideas, but they are not as well expressed as they might be. The harmonies could be much improved. The same remark applies to the tunes (written for Eventide hymns) by the same composer, and issued by R. W. Hunter, Ivy Lane, E.C.

R. CULLEY, 26, Paternoster Row, E.C.

*The Bounteous Creator.* Harvest Cantata. By Frederic James, Mus. Bac. 1s.—An excellent cantata. The choruses are very melodious and singable. The solos are for soprano and tenor. An average church choir will appreciate this work.

*We Come to Thank the Lord.* Song for Harvest. By Arthur Berridge. 1s. 6d.—At this season of the year this song ought to have a good sale. It is written in the church style. A refrain of eight bars for the full choir adds to the effect considerably. Copies of the refrain can be obtained at 1s. per dozen.

*While the Earth Remaineth,* by Robert Pickard, A.R.C.O.; and *O Sing unto the Lord*, by T. Wilkinson Stephenson, B.A. 2d. each.—Two useful Harvest anthems. The former introduces Elvey's well-known tune to "Come, ye thankful people, come." The latter is very bold and vigorous.

BREITKOPF & HARTEL, 54, Gt. Marlborough St., W.

*Plutotype Post Cards of Musical Subjects.* 2d. each.—A series of excellently-produced post cards. Composers, conductors, pianists, violinists, violoncellists, organists, vocalists, are included. The latest addition is cards of the monuments and memorials of celebrated musicians, which together would make a very interesting album.

NOVELLO & CO., WARDOUR ST., W.

*Psyche.* A Romance for the pianoforte, by Eaton Fanning. 1s. 6d. net.—A charming composition, of which very much can be made by a sympathetic player. For teaching purposes this is a useful piece.

*Nocturne from Romeo and Juliet.* By Edward German. Arranged for violin and pianoforte.—Violinists will thoroughly enjoy this melodious composition.

## Organ News.

OSWESTRY.—Hermion Welsh Congregational Church, Built by Blackett & Howden.

*Manual Compass*—CC to A—58 Notes.

*Pedal Compass*—CCC to F—30 Notes.

### GREAT ORGAN.

1—Open Diapason	...	8 feet	Metal
2—Lieblich Gedact	...	8 "	Wood and Metal
3—Dulciana	...	8 "	Metal
4—Harmonic Flute	...	4 "	Metal
5—Principal	...	4 "	Metal

### SWELL ORGAN.

6—Open Diapason	...	8 feet	Metal
7—Rohr Flute	...	8 "	Wood and Metal
8—Viöl de Gamba	...	8 "	Metal
9—Voix Celeste (Tenor C)	...	8 "	Metal
10—Gemshorn	...	4 "	Metal
11—Oboe	...	8 "	Metal
12—Tremulant	...		

### PEDAL ORGAN.

13—Bourdon	...	16 feet	Wood
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### COUPLERS.

14—Swell Octave	17—Swell to Pedals
15—Swell Octave to Great	18—Great to Pedals
16—Swell to Great	

### ACCESSORIES.

Two Composition Pistons to Great Organ.  
Two Composition Pistons to Swell Organ.  
Tabular Pneumatic Action to the entire Organ.  
Pitch Pine Case.  
Hydraulic Motor.

## Correspondence.

### OLD CUSTOMS AND THEIR ORIGIN.

To the Editor of the "Musical Journal."

Sir,—“Antiquarian” has asked some interesting questions. I dare say he could easily answer his own questions, or at all events such of them as are really capable of clear answer, and that he is, rather, quietly suggesting to us the desirableness of thinking of our present customs, and discovering how far they may be reasonable. It is well to distinguish between customs that are national or ecclesiastical, and those which are merely local. In the case of the latter the significance of their origin is likely to be of only local application.

Taking the wider survey, the adoption of this or that custom may be found, I think, to have depended on the answer given to the question, What attitudes shall best express devotion or other spiritual emotions? The Scriptures, both of the Old and New Testaments, speak quite distinctly of both standing and kneeling at prayer with the Israelites. The Jews still, in their synagogue worship, stand in prayer. The Mohammedans stand in prayer. The early Christian churches, taking testimony going down to at all events the fourth or fifth century, generally stood in psalmody; stood at prayer always on the Lord's Days, and every day between Easter and Pentecost, in joyful remembrance of the resurrection of their Lord; knelt on the other six days of the weeks, in lowly remembrance of the sinfulness of men and the need of penitence. Coming to modern days the Continental Protestant Churches stand in prayer, and so almost necessarily sit during singing. So with the Presbyterian Churches of Scotland. The very close connection between Independents and Presbyterians, in English history, may have led to the custom of standing during prayer, especially, perhaps, in the north of England, lingering among Independent churches; but I cannot say that, even in the days of my boyhood, I was brought into participation in the custom, except, perhaps, sometimes in Sunday-school, or at the brief close of church worship, where I still think it would be desirable, and am glad occasionally to meet with its revival.

I imagine that only local considerations could have led some congregations, on standing up for prayer, turning their backs to the minister. Something in the construction of the pews may have made this convenient. Or there may have been an idea that it was well for minister and people to adopt the same attitude. The same, only reversely, is seen when in Cathedrals and some parish churches, during the litany, the minister comes down to the faldstool, turning his back to the people, all having the same attitude in the lowly prayer.

A peculiar custom is observed in the Nonconformist Churches of Wales, the elders and deacons sitting in the *sett fawr* or big pew around the communion table. During singing, when they stand, they immediately turn, and look upon the congregation face to face. Why this is done is not very clear. Possibly there is an idea that they have a part in the ministry of the church, and so they adopt the position of the minister in the pulpit.

I think it may be assumed that the Nonconformist churches of the seventeenth and eighteenth centuries generally stood in psalmody. But there is one touching indication that they sometimes sat during the hymns of the Communion Service. One of Watts's hymns for this service begins:

“Sitting around our Father's board  
We raise our tuneful breath.”

One hymn of Doddridge seems to suggest that kneeling, or some approach to it, was the general attitude for public prayer:

“Come, let us to His temple haste,  
And seek His favour there,  
'Before His footstool humbly bow,  
And pour out fervent prayer.”

A last question of “Antiquarian” is thus expressed: “I should like to ascertain, if possible, why men on entering church used to put their faces in their hats during their preliminary devotions.” The custom still to a slight degree lingers, and singularly enough, it is not with the “old fogies,” but rather with the young dandies. Perhaps it is that we are thrown back upon a far inferior question: What shall we do with our silk hats on entering church? Some of the country meeting houses provide hat pegs in the vestibules. So far as there has been unconscious development, it is interesting to inquire into ecclesiastical view of head-gear. The Jews keep their hats on in synagogue worship, but their men all wear scarves over the shoulders, in symbol, I have been informed by a young rabbi, of equality and brotherhood. The Quakers keep their heads covered. In a seventeenth century woodcut which I have, of a Puritan Nonconformist congregation, the minister is wearing a skull-cap, the congregation have their hats on. But this is during the sermon.

A beautiful custom of the time, I believe, was for the people to remain covered in the House till the worship began, then heads were bared. It was the worship, rather than the building, that was honoured.

Old ministers may remember the peg at the back of the pulpit in some of the more ancient meeting-houses. This, whether used or not, was for the minister's hat. Dr. Halley, in his *Lancashire Puritanism and Non-conformity*, speaks of this peg being used for the minister's hat covered with its silken token of mourning on occasion of funeral sermons; and speaks of his having been present, when a child, at the Independent Meeting at Deptford, when the service was delayed for a few minutes till the nail, which had been removed for some repairs, was safely restored, and the minister's mourning hat solemnly hung upon it. This is surely an example of innocent customs in decay. And so may the praying in hats pass away.

I am, Yours truly,

Upper Bangor

T. GASQUOINE.

## To Correspondents.

C.F.J.—See *Journal* for October, 1907.

E.T.—Messrs. Augener & Co. will no doubt procure it for you.

ANDANTE.—The balance of ~~paps~~ you suggest is about the usual thing.

The following are thanked for their communications:—W.E.B. (Tufnell Park), T.T. (Dowlais), C.J.R. (Belfast), T.M. (Cromer), W.W. (Lancaster), G.S. (Wigan), S.E. (Southampton), F.D. (Yarmouth), G.R.E. (Dunkeld), G.G. (Worksop).



## POPULAR ANTHEMS for Church Use.

- No.
1. COME, LET US JOIN OUR CHEERFUL SONGS! W. HENRY MAXFIELD. 1½d.
  2. TRUST IN THE LORD WITH ALL THINE HEART. ARTHUR BERRIDGE. 1½d.
  3. HOLIEST! (SAVIOUR) BREATHE AN EVENING BLESSING. F. MAITLAND. 1½d.
  4. ROCK OF AGES. C. BUXTON GRUNDY. 1½d.
  5. O BE JOYFUL IN GOD. W. HENRY MAXFIELD, Mus. Bac. 1½d.
  6. FEAR NOT, O LAND (Prize Harvest Anthem). ARTHUR BERRIDGE. 1½d.
  7. HOLY, HOLY, HOLY. W. WRIGHT. 1½d.
  - 8.\*THERE WERE SHEPHERDS. (Prize Christmas Anthem). W. WRIGHT. 1½d.
  9. HE IS RISEN. (Prize Easter Anthem). J. P. ATTWATER. 1½d.
  10. O LORD, I WILL PRAISE THEE (Prize Anthem). O A. MANSFIELD, Mus. Doc. 1½d.
  11. BECAUSE THE LORD THY GOD (Prize Harvest Anthem). W. HENRY MAXFIELD, Mus. Bac. 1½d.
  - 12.\*ALL HAIL THE POWER OF JESU'S NAME (Prize Anthem). ERNEST H. SMITH, F.R.C.O. 1½d.
  13. BENEDICITE OMNIA OPERA (Prize Setting). GEORGE H. ELY, B.A. 1½d.
  - 14.\*LET US NOW GO EVEN UNTO BETHLEHEM (Christmas Anthem). BRUCE STEANE. 1½d.
  15. CHRIST IS RISEN (Prize Easter Anthem) JAMES LYON. 1½d.
  - 16.\*SAVIOUR, BLESSED SAVIOUR. ERNEST H. SMITH, F.R.C.O. 2d.
  17. THREE INTROITS. ERNEST H. SMITH and E. MINSHALL. 1½d.
  - 18.\*LET THE EARTH BRING FORTH GRASS. ARTHUR BERRIDGE. 2d.
  - 19.\*MARCH ON, MARCH ON, YE SOLDIERS TRUE. C. DARTON. 2d.
  20. PRAISE YE THE LORD (Festival Anthem). ERNEST H. SMITH, F.R.C.O. 2d.
  21. THE LORD'S PRAYER (Congregational Setting). A. W. FLETCHER. 1½d.
  22. ASSIST US MERCIFULLY, O LORD. G. RAYLEIGH VICARS. 1½d.
  23. PRAISE THE LORD, O JERUSALEM. C. DARTON. 2d.

- No.
- 24.\*BEHOLD, I BRING YOU GOOD TIDINGS. ARTHUR BERRIDGE. 2d.
  - 25.\*WHO IS THIS SO WEAK AND HELPLESS? E. MINSHALL. 2d.
  26. REJOICE IN THE LORD. ARTHUR BERRIDGE. 2d.
  - 27.\*FORWARD BE OUR WATCHWORD (Choral March). W. H. MAXFIELD. 2d.
  28. THE ROSEATE HUES OF EARLY DAWN. BRUCE STEANE. 2d.
  - 29.\*THE GLORY OF THE LORD (Harvest or General). C. DARTON. 2d.
  30. BLESSED IS THE PEOPLE. W. HENRY MAXFIELD, Mus. Bac. 2d.
  31. LET THE RIGHTEOUS BE GLAD. C. DARTON. 2d.
  32. CHRIST OUR PASSOVER IS SACRIFICED FOR US. C. DARTON. 2d.
  - 33.\*O HAPPY BAND OF PILGRIMS. (Choral March). E. H. SMITH, F.R.C.O. 2d.
  - 34.\*ONWARD, SOLDIERS TRUE (Choral March). ARTHUR BERRIDGE. 2d.
  - 35.\*SING ALOUD UNTO GOD. A. W. FLETCHER. 2d.
  - 36.\*BREAK FORTH INTO JOY (Prize Christmas Anthem). ARTHUR BERRIDGE. 2d.
  - 37.\*COME, CHRISTIAN YOUTHS AND MAIDENS. ARTHUR BERRIDGE. 2d.
  - 38.\*BRIGHTLY GLEAMS OUR BANNER. JAMES LYON. 2d.

(To be continued).

## HYMN ANTHEMS.

By E. MINSHALL.

- 1.\*SOLDIERS OF CHRIST, ARISE. 2d.
- 2.\*THE SON OF GOD GOES FORTH TO WAR. 2d.
- 3.\*ALL GLORY, LAUD, AND HONOUR. 1½d.
- 4.\*BRIGHTLY GLEAMS OUR BANNER. 2d.
- 5.\*STAND UP! STAND UP FOR JESUS. 2d.
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